

AN EXEGETICAL STUDY OF REVELATION

CHAPTER 8

啟示錄第八章釋經研究

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Prolegomena / 序言

Revelation Chapter 8 stands as one of the most terrifying and theologically significant passages in all of apocalyptic literature. It marks the transition from the seal judgments to the trumpet judgments, revealing the intensification of God's eschatological wrath upon the earth. This exegesis draws upon the original Koine Greek text (based on the Nestle-Aland/SBLGNT tradition), the Syriac Peshitta, and the Hebrew text from the unique Manuscript Sloane 273 held in the British Library — a rare Hebrew rendering of Revelation transcribed and translated by Nehemia Gordon. Commentary is drawn from Charles Haddon Spurgeon, John F. MacArthur, and Pastor Stephen Tong (唐崇榮牧師).

啟示錄第八章是啟示文學中最震撼且神學意義最深遠的經文之一。本章標誌著從印的審判過渡到號的審判，揭示了上帝末世忿怒對地上的加劇。本釋經研究援引原始通用希臘文經文（基於 Nestle-Aland/SBLGNT 傳統）、敘利亞文別西大譯本（Peshitta），以及大英圖書館所藏的獨特希伯來文手稿 MS Sloane 273——由尼希米亞·戈登（Nehemia Gordon）所謄抄翻譯的啟示錄罕見希伯來文版本。註釋引自司布真（Charles Haddon Spurgeon）、約翰·麥克乞（John F. MacArthur）以及唐崇榮牧師（Pastor Stephen Tong）。

I. THE SEVENTH SEAL AND THE SILENCE IN HEAVEN (Revelation 8:1)

一、第七印與天上的寂靜（啟示錄 8:1）

希臘文σιγή(*sigē*)表示一種深沉的、刻意的寂靜——不僅僅是安靜，而是絕對的靜止。在別西大譯本中，敘利亞文ܫܬܗܩܐ(*shethqa*)帶有同樣莊嚴肅靜的分量。希伯來文דממה(*d'mamah*)尤其引人深思，因為這正是列王紀上19:12中用來描述上帝對以利亞說話的「微小的聲音」(קול דממה דקה)。

一詞。這一語言上的關聯暗示這寂靜並非空無，而是充滿期待——宇宙本身在上帝忿怒全然彰顯之前按下了暫停鍵。

John MacArthur observes: "When the Lamb opens the last seal, all of those in heaven know what it means. It means the end has come. The final judgment is about to be unleashed. There are no more seals... And all the triumphant ringing hallelujahs, all the exaltation halts. I think it is the silence of awe, it is the silence of the anticipation of the grim reality of what is coming as well as the joyous reality of the exaltation of Christ and the devastation of Satan and sin. This half hour of silence is the calm before the storm, the silence of foreboding, the silence of expectation, the silence of awe."

約翰·麥克阿瑟指出：「當羔羊揭開最後一印時，天上所有的眾生都知道這意味著什麼。這意味著終結已經來到。最後的審判即將傾倒……所有凱旋的哈利路亞頌歌、所有的崇高讚美都停止了。我認為這是敬畏的寂靜，是預見即將來臨的嚴峻現實的寂靜，也是基督被高舉、撒但和罪惡被毀滅的歡樂現實前的靜默。這半小時的寂靜是暴風雨前的平靜，是不祥預感的寂靜，是期待的寂靜，是敬畏的寂靜。」

Pastor Stephen Tong (唐崇榮牧師) emphasizes in his preaching on the judgments in Revelation that God is the Alpha and Omega (阿拉法與俄梅戛), the One who transcends the beginning and end of history. He declares: 「歷史的開始，始於上帝的創造。歷史的結束，將有最後的審判」 ("The beginning of history starts with God's creation. The ending of history will have the final judgment"). This theological framework — that the God who began all things is also the One who concludes them in righteousness — undergirds the solemnity of the silence in 8:1. The silence is not merely dramatic; it is the cosmos recognizing the sovereignty of the Eternal Judge.

唐崇榮牧師在其關於啟示錄審判的講道中強調，上帝是阿拉法與俄梅戛，超越歷史起點與終點的那一位。他宣告：「歷史的開始，始於上帝的創造。歷史的結束，將有最後的審判。」這一神學框架——開始萬有的上帝也是以公義結束萬有的那一位——支撐了8:1中寂靜的莊嚴。這寂靜不僅僅是戲劇性的；它是宇宙對永恆審判者主權的認知。

The term ἡμιώριον (*hēmiōrion*, "half an hour") is a hapax legomenon in the New Testament — it appears only here. The Peshitta renders it ܫܥܬܐ ܕܫܠܠܐ (*palghuth sha'a*, literally "half of an hour"), and the Hebrew כחצי שעה (*k'khatzi sha'ah*) similarly means "about half an hour." The brevity of the time period heightens its intensity; in a realm of eternal worship, even thirty minutes of absolute silence would feel like an eternity.

ἡμιώριον (*hēmiōrion*, 「半小時」) 是新約中的孤例詞——僅出現在此處。別西大譯本將其譯為 ܫܥܬܐ ܕܫܠܠܐ (*palghuth sha'a*, 字面意「一小時的一半」)，希伯來文 כחצי שעה (*k'khatzi sha'ah*) 同樣意為「約半小時」。時間的短暫反而加劇了其強度；在永恆敬拜的領域中，即便三十分鐘的絕對寂靜也彷彿永恆。

二、七位天使與七支號(啟示錄 8:2)

希臘文在 ἑπτὰ ἀγγέλους(「七位天使」)之前使用了定冠詞 τοὺς(*tous*,「那些」),表明這是一個特定的、已知的群體。麥克乞注意到:「那裡有一個定冠詞,這很有意思。它似乎表明有一個獨特的天使群體……一些神學家將這些天使標為『侍立天使』(*presence angels*),七位站在上帝面前的特殊天使。」他將此與加百列在路加福音1:19的自我介紹聯繫起來:「我是加百列,站在上帝面前的」。

The Syriac ܫܦܘܪ (shyphurin) is particularly noteworthy — it derives from the Hebrew שׁוֹפָר (*shofar*), the ram's horn trumpet used in Israelite worship and warfare. This Semitic background enriches the Greek σάλπιγγες (*salpinges*), connecting these eschatological trumpets to the entire Old Testament tradition: the giving of the Torah at Sinai (Exodus 19:16), the fall of Jericho (Joshua 6), the announcement of jubilee (Leviticus 25:9), and the prophetic Day of the Lord (Joel 2:1; Zephaniah 1:16).

敘利亞文 ܫܦܘܪ (*shyphurin*) 特別值得注意——它源自希伯來文 שׁוֹפָר (*shofar*, 羊角號), 是以色列人在敬拜和爭戰中使用的號角。這一閃族語背景豐富了希臘文 σάλπιγγες (*salpinges*) 的含義, 將這些末世號角與整個舊約傳統連結起來: 西奈山頒布律法 (出埃及記19:16)、耶利哥城的傾覆 (約書亞記6章)、禧年的宣告 (利未記25:9) 以及先知所預言的耶和華的日子 (約珥書2:1; 西番雅書1:16)。

MacArthur draws a powerful comparison: "At Jericho, seven blasts on seven trumpets by seven priests after a sevenfold march on the seventh day, signaled judgment. Here, seven blasts on seven trumpets by seven angels during the seven-year tribulation signals judgment."

麥克乞做了一個有力的比較:「在耶利哥, 七位祭司在第七日繞城七次後吹響七支號角, 宣告審判。在此處, 七位天使在七年大災難期間吹響七支號角, 同樣宣告審判。」

III. THE ANGEL AT THE ALTAR: INCENSE AND THE PRAYERS OF THE SAINTS (Revelation 8:3–5)

三、祭壇旁的天使: 香與聖徒的禱告 (啟示錄 8:3–5)

Textual Sources / 經文來源

Koine Greek (8:3–4):

Καὶ ἄλλος ἄγγελος ἦλθεν καὶ ἐστάθη ἐπὶ τοῦ θυσιαστηρίου ἔχων λιβανωτὸν χρυσοῦν, καὶ ἐδόθη αὐτῷ θυμιάματα πολλὰ ἵνα δώσῃ ταῖς προσευχαῖς τῶν ἁγίων πάντων ἐπὶ τὸ θυσιαστήριον τὸ χρυσοῦν τὸ ἐνώπιον τοῦ θρόνου. καὶ ἀνέβη ὁ καπνὸς τῶν θυμιαμάτων ταῖς προσευχαῖς τῶν ἁγίων ἐκ χειρὸς τοῦ ἀγγέλου ἐνώπιον τοῦ θεοῦ.

Transliteration: *Kai allos angelos ēlthen kai estathē epi tou thusiastēriou echōn libanōton chrysoun, kai edothē autō thumiamata polla hina dōsē tais proseuchais tōn hagiōn pantōn epi to thusiastērion to chrysoun to enōpion tou thronou. Kai anebē ho kapnos tōn thumiamatōn tais proseuchais tōn hagiōn ek cheiros tou angelou enōpion tou theou.*

Translation: "And another angel came and stood at the altar, having a golden censer, and much incense was given to him so that he might offer it with the prayers of all the saints upon the golden altar which was before the throne. And the smoke of the incense went up with the prayers of the saints from the angel's hand before God."

Syriac Peshitta (8:3–4):

1. **የጥራት ማረጋገጫ ስርዓት**፡ የጥራት ማረጋገጫ ስርዓት በጥራት ማረጋገጫ ስርዓት
 2. **የጥራት ማረጋገጫ ስርዓት**፡ የጥራት ማረጋገጫ ስርዓት በጥራት ማረጋገጫ ስርዓት
 3. **የጥራት ማረጋገጫ ስርዓት**፡ የጥራት ማረጋገጫ ስርዓት በጥራት ማረጋገጫ ስርዓት

Transliteration (8:3): *W'akhrna mal'akha etha w'qam 'al madhbkha, w'ith leh pyirma d'dahba, w'ethyheb leh besme saggi'e d'netel b'tslawatha d'khulhun qaddishe, 'al madhbkha d'qdam kursya.*

Transliteration (8:4): *Wasleq 'etra d'besme b'tslawatha d'qaddishe, men yad mal'akha, qdam Alaha.*

Translation: "And another angel came and stood at the altar, and he had a censer of gold, and many perfumes were given to him, that he might offer with the prayers of all the saints upon the altar before the throne. And the smoke of the perfumes ascended with the prayers of the saints from the hand of the angel before God."

Exegesis / 釋義

This is among the most theologically rich passages in the entire chapter. The Greek *θυσιαστήριον* (*thusiastērion*, "altar") appears twice, reflecting the dual altar system of the Tabernacle: the brazen altar of sacrifice and the golden altar of incense. The *λιβανωτός* (*libanōtos*, "censer") is the vessel used to transport burning coals. The Syriac *ܦܝܪܡܐ* (*pyirma*) and *ܒܫܡܐ* (*besme*, "perfumes/incense") together capture the priestly ritual imagery.

這是本章中神學內涵最為豐富的段落之一。希臘文 *θυσιαστήριον* (*thusiastērion*, 「祭壇」) 出現了兩次, 反映了會幕中的雙祭壇系統: 銅製燔祭壇和金香壇。λιβανωτός (*libanōtos*, 「香爐」) 是用來運送燃燒炭火的器皿。敘利亞文 ܡܕܢܚܐ (*pyirma*) 和 ܒܫܡܐ (*besme*, 「香料/香」) 共同捕捉了祭司禮儀的意象。

The critical phrase is ταῖς προσευχαῖς τῶν ἁγίων πάντων (*tais proseuchais tōn hagiōn pantōn*, "with the prayers of all the saints"). The dative case here is instrumental: the incense is offered *together with* or *alongside* the accumulated prayers.

關鍵的措辭是 ταῖς προσευχαῖς τῶν ἁγίων πάντων (*tais proseuchais tōn hagiōn pantōn*, 「聖徒眾人的禱告」)。此處的與格 (dative case) 是工具性的：香是與所累積的禱告一同獻上的。

Charles Spurgeon provides one of the most moving and comprehensive expositions of these verses. In his sermon "Preparing for the Week of Prayer" (No. 3282), he declares: "I suppose that there will be very little doubt among you that the 'angel' mentioned here was either our Lord

Jesus Christ Himself or a special angelic messenger sent to represent Him... Our great High Priest is here represented as standing at the golden altar which is before the throne of God, having in His hand a golden censer full of incense, the fragrance of which would give acceptance to the prayers of the saints for His sake."

司布真對這些經文提供了最感人且最全面的闡釋之一。在他的講道「為禱告週的預備」(第3282號)中,他宣稱:「我想你們中間很少有人會懷疑,這裡提到的『天使』要麼就是我們的主耶穌基督本人,要麼是一位被差派來代表祂的特殊天使使者.....我們偉大的大祭司在這裡被表現為站在上帝寶座前的金壇旁,手中持著盛滿香的金香爐,其芳香使聖徒的禱告因祂的緣故而蒙悅納。」

Spurgeon further elaborates on the imperfection and yet preciousness of believers' prayers: "In the best prayer that was ever offered by the holiest man that ever lived, there was enough of sin to render it a polluted thing if the Lord had looked upon it by itself... Jesus Christ in more than motherly tenderness thus deals with our supplications. If we could see one of our prayers after Christ Jesus has amended it, we should scarce know it again." He uses a striking illustration: "We are like little children who run into the garden to gather flowers to please their father, but we are so ignorant and childish that we pluck as many weeds as flowers... The mother meets the child at the door... she takes from it all the weeds and leaves only the sweet flowers, and then she takes other flowers sweeter than those which the child has plucked, and inserts them... and it runs therewith to its father."

司布真進一步闡述了信徒禱告的不完美卻又何其珍貴:「即使是最聖潔之人所獻上的最美好的禱告中,若主獨自審視,其中仍有足夠的罪使之成為污穢之物.....耶穌基督以超越母親的溫柔來處理我們的祈求。如果我們能看到基督修改後的禱告,我們幾乎認不出它來。」他使用了一個動人的比喻:「我們就像跑進花園為取悅父親而採花的小孩子,但我們是如此無知幼稚,採了許多雜草和花一樣多.....母親在門口迎接孩子.....她取走所有的雜草,只留下甜美的花朵,然後她再插入比孩子所採的更甜美的花.....孩子便帶著它跑向父親。」

MacArthur identifies the angel as a distinct angelic being, not Christ: "The Lord Jesus Christ is already identified in this scene by what title? The Lamb... Furthermore, in Revelation 22:8-9, John is severely rebuked for trying to worship an angel. If worshiping an angel is wrong, you certainly wouldn't want to identify Jesus as an angel." He then makes a remarkable theological observation about the censer in verse 5: "That censer in the angel's hand is inextricably linked to the prayers of those people... What the Scripture is saying is that the final holocaust of judgment that is hurled at the earth in the seventh seal is in direct response to the prayers of God's people. What a thought."

麥克戈將這位天使認定為一位獨特的天使存在,而非基督:「在這場景中,主耶穌基督已經以什麼稱號被識別?羔羊.....此外,在啟示錄22:8-9中,約翰因試圖敬拜天使而受到嚴厲斥責。如果敬拜天使是錯誤的,你當然不會想將耶穌認同為天使。」他隨後對第5節的香爐做出一個卓越的神學觀察:「天使手中的香爐與那些人的禱告有著不可分割的聯繫.....聖經所說的是,第七印中投向地上的最終毀滅性審判,是直接回應上帝子民禱告的結果。多麼令人驚嘆的思想。」

Spurgeon likewise observes this connection in his sermon on "Golden Vials Full of Odours": "In the eighth chapter of the Revelation you will find that the great angel who stood before God with

司布真同樣在他的講道「滿盛香的金碗」中觀察到這一聯繫：「在啟示錄第八章，你會發現那位偉大的天使站在上帝面前，手持盛滿聖徒禱告的金香爐，他舉起它，煙就上升到上帝面前；但過了一會兒，當香燃盡之後，他拿起那金香爐，從壇上取滿了火炭，然後你注意看他做了什麼；他將金香爐倒在地上，於是有雷轟、聲音、閃電和地震。」

Koine Greek:

Transliteration: *Kai eilēphen ho angelos ton libanōton, kai egemisen auton ek tou pyros tou thusiastēriou, kai ebalen eis tēn gēn; kai egenonto phōnai kai brontai kai astrapai kai seismos.*

Syriac Peshitta:

Transliteration: *Wanseb mal'akha l'pyirma, w'mlayhiy men nura d'al madhbkha, w'armiy 'al ar'a. Wahwaw ra'me w'gale w'barqe w'zawda'a.*

Note the Peshitta's word ܙܒܕܐ (zawda'a, "earthquake/movement"), where the Greek uses σεισμός (*seismos*). The Etheridge translation renders the Peshitta's sequence as "thunders, and lightnings, and voices, and movement" — interestingly reordering the Greek elements. This suggests the Syriac translator's Vorlage may have had a slightly different textual tradition.

注意別西大譯本使用的 זָדָא (zawda'a,「地震/震動」), 而希臘文使用的是 σεισμός (seismos)。以瑟里奇 (Etheridge) 的譯本將別西大的順序渲染為「雷轟、閃電、聲音和震動」——有趣地重新排列了希臘文的元素。這暗示敘利亞文譯者的底本可能有稍微不同的文本傳統。

IV. THE FIRST FOUR TRUMPETS: DIVINE DESTRUCTION OF EARTH'S ECOLOGY (Revelation 8:6–12)

四、前四支號：上帝對地球生態的毀滅性審判（啟示錄 8:6–12）

A. THE PREPARATION (8:6) / 預備 (8:6)

Koine Greek:

Καὶ οἱ ἑπτὰ ἄγγελοι οἱ ἔχοντες τὰς ἑπτὰ σάλπιγγας ἡτοίμασαν ἑαυτοὺς ἵνα σαλπίσωσιν.

Transliteration: *Kai hoi hepta angeloi hoi echontes tas hepta salpingas hētoimasan heautous hina salpisōsin.*

Translation: "And the seven angels who had the seven trumpets prepared themselves to sound."

Syriac Peshitta:

ܡܠܟܝܢ ܫܒܥ ܕܥܠܝܬܐ ܕܥܠܝܬܐ ܕܥܠܝܬܐ ܕܥܠܝܬܐ ܕܥܠܝܬܐ ܕܥܠܝܬܐ ܕܥܠܝܬܐ ܕܥܠܝܬܐ ܕܥܠܝܬܐ

Transliteration: *W'shab'a mal'akhin d'alayhun shab'a shyphurin, ṭayyebu napshehun l'mez'aqu.*

Translation: "And the seven angels who had the seven trumpets (shofars) prepared themselves to cry out."

The Peshitta's ܡܠܟܝܢ ܫܒܥ (*l'mez'aqu*, "to cry out") is linguistically fascinating — the root ܩܝܬܐ (*z.ʿq*) in Semitic languages means "to cry aloud, to shout" and is used throughout the Old Testament for cries of distress and alarm. This gives the trumpet blast the quality of a scream — not merely a musical note, but a desperate, authoritative cry.

別西大譯本的 ܡܠܟܝܢ ܫܒܥ (*l'mez'aqu*, 「呼喊」) 在語言學上引人入勝——閃族語言中的詞根 ܩܝܬܐ (*z.ʿq*) 意為「大聲呼喊、呼叫」，在舊約中被廣泛用於表達痛苦和警報的呼聲。這賦予號角聲以嘶吼的品質——不僅僅是一個音符，而是一種絕望的、帶有權柄的呼喊。

B. FIRST TRUMPET: HAIL, FIRE, AND BLOOD (8:7) / 第一支號：雹、火與血 (8:7)

Koine Greek:

Καὶ ὁ πρῶτος ἐσάλπισεν· καὶ ἐγένετο χάλαζα καὶ πῦρ μεμιγμένα ἐν αἵματι, καὶ ἐβλήθη εἰς τὴν γῆν· καὶ τὸ τρίτον τῆς γῆς κατεκάη, καὶ τὸ τρίτον τῶν δένδρων κατεκάη, καὶ πᾶς χόρτος χλωρὸς κατεκάη.

Transliteration: *Kai ho prōtos esalpisen; kai egeneto chalaza kai pyr memigma en haimati, kai eblēthē eis tēn gēn; kai to triton tēs gēs katekahē, kai to triton tōn dendrōn katekahē, kai pas chortos chlōros katekahē.*

Translation: "And the first sounded; and there came hail and fire mixed with blood, and they were cast upon the earth; and a third of the earth was burned up, and a third of the trees were burned up, and all green grass was burned up."

Syriac Peshitta:

[illegible]

Transliteration: *W'hu qadmaya ez'aq, w'hwa barda w'nura d'pathykhin b'maya, w'ethrmyu 'al ar'a, w'thultheh d'ar'a yqed, w'thultha d'iylana yqed, w'kol 'esba d'ar'a yqed.*

Translation: "And the first cried out, and there was hail and fire mingled with waters, and they were cast upon the earth; and a third of the earth burned, and a third of the trees burned, and all the grass of the earth burned."

A remarkable textual variant appears in the Peshitta: where the Greek reads ἐν αἵματι (*en haimati*, "with blood"), the Syriac reads ܒܡܝܐ (*b'maya*, "with waters"). Etheridge confirms this in his translation: "hail, and fire mingled with the waters." This is likely a scribal variant in the Syriac transmission tradition rather than a reflection of a different Greek Vorlage, though it produces a reading reminiscent of the Egyptian plague of hail in Exodus 9:23–24.

一個值得注意的文本異文出現在別西大譯本中：希臘文讀作 ἐν αἵματι (*en haimati*, 「與血混合」), 而敘利亞文讀作 ܒܡܝܐ (*b'maya*, 「與水混合」)。以瑟里奇在其翻譯中證實了這一點：「雹和火與水混合。」這很可能是敘利亞文傳抄傳統中的抄寫異文，而非反映不同的希臘底本，儘管這一讀法令聯想到出埃及記9:23-24中埃及的雹災。

MacArthur insists on a literal interpretation: "These four trumpet judgments have to do with the earth. They are not to be taken symbolically, they are to be taken literally. There's no reason to make symbols out of them." He connects this judgment to Romans 1: "Man worships Mother Nature, the earth. Man has failed to honor God... and worships the creature rather than the Creator. And so God will destroy their false god."

麥克乞堅持字面解釋：「這四支號的審判與地球有關。它們不應被視為象徵，而應被字面理解。沒有理由將它們象徵化。」他將這審判與羅馬書1章聯繫起來：「人敬拜大自然母親、地球。人未能尊榮上帝……卻敬拜被造之物，而非造物主。因此，上帝將摧毀他們的假神。」

The verb κατεκάη (*katekahē*) — aorist passive of κατακαίω (*katakaiō*) — means "it was utterly burned up," with the prefix κατα- intensifying the total nature of the destruction. A third (τὸ τρίτον, *to triton*) of the earth, a third of the trees — this fraction recurs throughout the trumpet judgments as a motif of partial yet devastating judgment, leaving room for repentance while demonstrating divine power.

C. SECOND TRUMPET: THE BURNING MOUNTAIN (8:8-9) / 第二支號：燃燒的大山(8:8-9)

Καὶ ὁ δεῦτερος ἄγγελος ἐσάλπισεν· καὶ ὡς ὄρος μέγα πυρὶ καιόμενον ἐβλήθη εἰς τὴν θάλασσαν· καὶ ἐγένετο τὸ τρίτον τῆς θαλάσσης αἷμα, καὶ ἀπέθανεν τὸ τρίτον τῶν κτισμάτων τῶν ἐν τῇ θαλάσῃ τὰ ἔχοντα ψυχάς, καὶ τὸ τρίτον τῶν πλοίων διεφθάρη.

Translation: "And the second angel sounded; and something like a great mountain burning with fire was cast into the sea; and a third of the sea became blood, and a third of the creatures in the sea that had life died, and a third of the ships were destroyed."

[illegible]

Translation: "And the second cried out, and there was as a great mountain that burned, falling into the sea, and a third of the sea became blood."

ὥς (hōs,「如同、像」)一詞至關重要——它標示的是比喻,而非等同。約翰並沒有說一座山被丟入海中,而是說有像一座大山的東西。敘利亞文 ܐܝܟ (ayk) 保留了這種類比性質。麥克乞認為這可能是「某種隕石、某種小行星、某種東西、某顆恆星或太陽的碎片……只是它將有大陸般的大小。」

The Greek κτισμάτων (*ktismatōn*, "creatures/created things") from κτίζω (*ktizō*, "to create") emphasizes that these are not random organisms but God's own created beings. Their destruction underscores the reversal of creation — a de-creation that mirrors Genesis in reverse.

D. THIRD TRUMPET: WORMWOOD — THE POISONING OF FRESH WATERS
(8:10-11) / 第三支號：茵蔯——淡水被毒化 (8:10-11)

Καὶ ὁ τρίτος ἄγγελος ἐσάλπισεν· καὶ ἔπεσεν ἐκ τοῦ οὐρανοῦ ἀστὴρ μέγας καιόμενος ὡς λαμπάς, καὶ ἔπεσεν ἐπὶ τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὑδάτων. Καὶ τὸ ὄνομα τοῦ ἀστέρος λέγεται ὁ Ἄψινθος· καὶ ἐγένετο τὸ τρίτον τῶν ὑδάτων εἰς ἄψινθον, καὶ πολλοὶ τῶν ἀνθρώπων ἀπέθανον ἐκ τῶν ὑδάτων, ὅτι ἐπικράνθησαν.

Translation: "And the third angel sounded; and a great star fell from heaven, burning like a torch, and it fell on a third of the rivers and on the springs of waters. And the name of the star is called Wormwood; and a third of the waters became wormwood, and many men died from the waters, because they were made bitter."

[illegible]

希臘文 Ἀψινθος (*Apsinthos*) 是植物蒿屬植物 (*Artemisia absinthium*)，其中提取出致醉飲品苦艾酒。敘利亞文 ܐܦܫܢܬܢܐ (*Apsintana*) 是一個直接的希臘化借詞。舊約希伯來文使用 לַאֲנָה (*la'anan*,

The Peshitta's verb **ܠܚܕ** (*bela'*, "swallowed") is striking — where the Greek uses ἐπλήγη (*eplēgē*, "was struck/smitten"), the Syriac uses the more dramatic imagery of swallowing, evoking Jonah 1:17 and the imagery of cosmic consumption. The Greek σκοτισθῇ (*skotisthē*, "might be darkened") echoes Jesus' words in Matthew 24:29: "the sun will be darkened (σκοτισθήσεται), and the moon will not give its light."

別西大譯本的動詞 בִּלַּע (*bela'*,「吞噬」)引人注目——希臘文使用 ἐπλήγη (*eplēgē*,「被擊打」),而敘利亞文使用更具戲劇性的吞噬意象,令人聯想到約拿書1:17和宇宙吞滅的意象。希臘文 σκοτισθῆναι (*skotisthē*,「使昏暗」)呼應了耶穌在馬太福音24:29中的話:「日頭就變黑了(σκοτισθήσεται),月亮也不放光。」

This plague directly recalls the ninth Egyptian plague of darkness (Exodus 10:21–23), demonstrating that the God who judged Egypt is the same God who judges the whole earth. The partial nature of the judgment — one-third — again displays divine restraint within divine wrath.

這一災禍直接呼應了第九個埃及黑暗之災(出埃及記10:21-23),表明審判埃及的上帝就是審判全地的同一位上帝。審判的部分性質——三分之一——再次在神聖的忿怒中展現了神聖的克制。

Pastor Stephen Tong (唐崇榮牧師) powerfully frames the theological principle behind these judgments. He teaches that God as the Alpha and Omega (阿拉法與俄梅戛) encompasses all of history within His sovereign purpose. In his sermon on the seventh judgment, he declares: 「上帝從起點指出終點,從歷史的開始指出歷史的結束。」("God from the beginning points to the end; from the start of history He points to the conclusion of history.") He further emphasizes: 「歷史結束那日,白色大審判臨到」("On the day history ends, the great white judgment arrives"). This eschatological vision — that the God who creates is the same God who judges — provides the theological foundation for understanding why the luminaries themselves are struck: the Creator is de-creating His own cosmos in judgment against those who worshiped the creation rather than the Creator.

唐崇榮牧師有力地架構了這些審判背後的神學原則。他教導說,上帝作為阿拉法與俄梅戛(Alpha and Omega),將所有歷史涵蓋在祂的主權旨意之中。在他關於第七大審判的講道中,他宣告:「上帝從起點指出終點,從歷史的開始指出歷史的結束。」他進一步強調:「歷史結束那日,白色大審判臨到。」這一末世論的異象——創造的上帝就是審判的上帝——為理解天體本身為何被擊打提供了神學基礎:創造者正在對那些敬拜受造物而非造物主的人施行審判,使祂自己的宇宙「去創造化」。

Tong's Reformed theological framework also stresses human accountability before this sovereign God: 「當最後的審判來到的時候,你能幫助自己嗎?不能。你能逃避上帝嗎?不能。」("When the final judgment comes, can you help yourself? No. Can you escape God? No.") This is the terrifying theological backdrop to the darkening of the heavens — there is no escape from the Almighty.

唐牧師的改革宗神學框架也強調了人在這位至高主宰面前的責任:「當最後的審判來到的時候,你能幫助自己嗎?不能。你能逃避上帝嗎?不能。」這是天空變暗背後令人震撼的神學背景——在全能者面前無處可逃。

V. THE TRIPLE WOE: THE EAGLE IN MID-HEAVEN (Revelation 8:13)

五、三重禍哉：天空中間飛翔的鷹（啟示錄 8:13）

Koine Greek:

Καὶ εἶδον, καὶ ἤκουσα ἑνὸς ἀετοῦ πετομένου ἐν μεσουρανήματι λέγοντος φωνῇ
μεγάλῃ· Οὐαὶ οὐαὶ οὐαὶ τοῖς κατοικοῦσιν ἐπὶ τῆς γῆς ἐκ τῶν λοιπῶν φωνῶν τῆς
σάλπιγγος τῶν τριῶν ἀγγέλων τῶν μελλόντων σαλπίζειν.

Transliteration: *Kai eidon, kai ēkousa henos aetou petomenou en mesouranēmati legontos
phōnē megalē: Ouai ouai ouai tois katoikousin epi tēs gēs ek tōn loipōn phōnōn tēs salpingos
tōn triōn angelōn tōn mellontōn salpizein.*

Translation: "And I looked, and I heard one eagle flying in mid-heaven, saying with a great voice: 'Woe, woe, woe to those who dwell on the earth, because of the remaining blasts of the trumpet of the three angels who are about to sound!'"

Syriac Peshitta:

ܕܝܚܝܬܝܢ ܕܡܕܢܝܢ ܕܥܝܬܝܢ ܕܡܕܢܝܢ ܕܡܕܢܝܢ ܕܡܕܢܝܢ ܕܡܕܢܝܢ ܕܡܕܢܝܢ ܕܡܕܢܝܢ
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Transliteration: *W'shem'eth l'neshra khad d'parakh b'shmaya, d'amar, way way way l'amureyh
d'ar'a, men qala d'shytura d'thultha mal'akhin d'athydin l'mez'aqu.*

Translation: "And I heard one eagle flying in heaven, saying: 'Woe, woe, woe to the inhabitants of the earth, because of the sound of the trumpets of the three angels who are about to cry out!'"

There is a notable textual variant here. The Textus Receptus reads ἀγγέλου (*angelou*, "angel"), which the KJV follows. However, the critical text (NA28/UBS5) reads ἀετοῦ (*aetou*, "eagle"). The Peshitta clearly supports the "eagle" reading: ܕܥܝܬܝܢ (*neshra*, "eagle"). This is the same word used in Deuteronomy 32:11 for the eagle that hovers over its young — and in Ezekiel 1:10 for one of the faces of the living creatures. The eagle as harbinger of doom is an ancient Near Eastern motif; in Hebrew prophetic literature, the נֶשֶׁךְ (*neshet*) is often an instrument of divine judgment (Deuteronomy 28:49; Jeremiah 48:40; Habakkuk 1:8).

此處存在一個值得注意的文本異文。公認經文 (Textus Receptus) 讀作 ἀγγέλου (*angelou*, 「天使」), 英王欽定本 (KJV) 即依此翻譯。然而, 校勘本 (NA28/UBS5) 讀作 ἀετοῦ (*aetou*, 「鷹」)。別西大譯本明確支持「鷹」的讀法: ܕܥܝܬܝܢ (*neshra*, 「鷹」)。這與申命記32:11中用來描述盤旋在雛鷹之上的鷹, 以及以西結書1:10中活物的一個面 (鷹面) 所用的詞相同。鷹作為災禍的預兆是古代近東的一個母題; 在希伯來先知文學中, נֶשֶׁךְ (*neshet*) 常常是上帝審判的工具 (申命記28:49; 耶利米書48:40; 哈巴谷書1:8)。

The threefold οὐαί (*ouai*, "woe") — ܘܐܝ (*way*) in Syriac — corresponds to the three remaining trumpets (the fifth, sixth, and seventh). This is not mere repetition but escalation: each "woe" intensifies beyond the previous one. The word μεσουρανήματι (*mesouranēmati*, "mid-heaven" or "zenith") — a compound of μέσος (*mesos*, "middle") and οὐρανός (*ouranos*, "heaven") — places the eagle at the highest point of the sky, the place where it would be most visible and audible to all inhabitants of the earth.

三重 οὐαί(*ouai*,「禍哉」)——敘利亞文 ܘܐܝ(*way*)——對應剩餘的三支號(第五、第六和第七)。這不僅是重複,而是升級:每一個「禍哉」都比前一個更為加劇。μεσουρανήματι(*mesouranēmati*,「天空正中」或「天頂」)——由 μέσος(*mesos*,「中間」)和 οὐρανός(*ouranos*,「天」)複合而成——將鷹置於天空的最高點,即對所有地上居民而言最為可見可聞之處。

Spurgeon draws out the spiritual dynamic: "Whenever the saints are especially earnest in prayer, and whenever their prayers rise up acceptably to God, you may depend upon it that their great adversary, the devil, will not remain quietly at home... He will have all the greater wrath as his time becomes shorter and shorter... But go on reading until you come to the seventh [trumpet]. There you will get the true answer to the saints' prayers... 'The kingdoms of this world are become the kingdoms of our Lord, and of his Christ; and he shall reign for ever and ever.'"

司布真揭示了其屬靈動力:「每當聖徒特別懇切地禱告,每當他們的禱告蒙上帝悅納地上升,你可以確信,他們的大仇敵魔鬼不會安靜地待在家中……他的時間越來越短,他的忿怒就越大……但繼續讀到第七支號。在那裡你將得到聖徒禱告的真正回應……『世上的國成了我主和主基督的國;祂要作王,直到永永遠遠。』」

VI. THEOLOGICAL SYNTHESIS AND CONCLUSION / 神學綜合與結論

Revelation 8 presents a carefully structured movement from silence to storm, from prayer to judgment, from the patience of God to the unleashing of His wrath. The following theological themes emerge across the chapter:

啟示錄第八章呈現了一個精心建構的運動——從寂靜到風暴、從禱告到審判、從上帝的忍耐到祂忿怒的釋放。以下神學主題在整章中浮現:

The Sovereignty of God in Judgment / 上帝在審判中的主權: All three commentators agree on this central point. MacArthur emphasizes that the seventh seal *contains* all subsequent judgments — the trumpets and bowls — making it the most comprehensive judgment in the series. Tong's Reformed theology undergirds this: 「永恆的上帝管理這暫時的世界,祂是阿拉法,祂是俄梅戛。」("The eternal God governs this temporal world; He is the Alpha, He is the Omega.") God does not merely *permit* these catastrophes; He actively *sends* them as the righteous Judge of all the earth (cf. Genesis 18:25).

上帝在審判中的主權：三位註釋家在這一核心觀點上一致。麥克乞強調第七印包含了所有後續審判——號和碗——使之成為系列中最全面的審判。唐牧師的改革宗神學為此奠基：「永恆的上帝管理這暫時的世界，祂是阿拉法，祂是俄梅戛。」上帝不僅僅是允許這些災難發生；祂以全地審判者的身分主動差遣它們（參創世記18:25）。

The Efficacy of the Saints' Prayers / 聖徒禱告的功效：Spurgeon's exposition stands as the most eloquent on this theme. The incense-prayer imagery demonstrates that the accumulated prayers of God's people across all ages are not forgotten but are stored up and ultimately become the very instrument of divine justice: "The prayers of the saints become the fiery comets that strike the earth," as MacArthur puts it. Spurgeon's pastoral warmth assures even the weakest believer: "Your prayer may never edify your brethren, it may not be suitable to be presented in public, but if your soul is in it... it will be so precious in His sight that He will not have it thrown away."

聖徒禱告的功效：司布真在此主題上的闡述最為雄辯。香與禱告的意象表明，上帝子民歷代累積的禱告從未被遺忘，而是被儲存起來，最終成為上帝公義的工具。如麥克乞所言：「聖徒的禱告成為擊打地球的火焰彗星。」司布真的牧者溫情也安慰最軟弱的信徒：「你的禱告可能永遠無法造就弟兄姊妹，可能不適合公開呈獻，但如果你的靈魂在其中……它在祂眼中是如此寶貴，以至於祂不會讓它被丟棄。」

The De-creation Motif / 去創造化的母題：The four trumpets systematically reverse the created order: the land (Day 3 of Genesis 1), the sea (Day 3/5), the fresh waters (Day 3), and the luminaries (Day 4). This is not random destruction but targeted, covenantal judgment — the Creator un-making what He made because humanity, as Tong warns, has worshiped the creature rather than the Creator.

去創造化的母題：四支號有系統地逆轉了創造的秩序：陸地（創世記1章第三日）、海洋（第三/第五日）、淡水（第三日）和天體（第四日）。這不是隨意的毀滅，而是有針對性的、盟約式的審判——創造者拆毀祂所造的，因為正如唐牧師所警告的，人類已經敬拜受造之物而非造物主。

The Mercy Within Wrath / 忿怒中的憐憫：The repeated motif of "a third" (τὸ τρίτον / שְׁלִישׁ / 三分之一) indicates that these judgments, while devastating, are not yet total. Two-thirds remain. The space between the trumpets — the half-hour of silence, the sequential nature of the plagues — is God's patience, allowing room for repentance (cf. 2 Peter 3:9). Yet, as MacArthur soberly notes from Revelation 9:21: "They did not repent."

忿怒中的憐憫：反覆出現的「三分之一」（τὸ τρίτον / שְׁלִישׁ / 三分之一）母題表明，這些審判雖然是毀滅性的，卻尚未達到全部。三分之二仍然存留。號角之間的間隔——半小時的寂靜、災禍的順序性——正是上帝的忍耐，為悔改留出空間（參彼得後書3:9）。然而，正如麥克乞嚴肅地引用啟示錄9:21所指出的：「他們仍不悔改。」

The Call to Faith / 對信心的呼召：All three preachers converge on a pastoral appeal. MacArthur declares: "Now is the hour of salvation. Today, today, today." Spurgeon cries: "If anyone among you will trust the Lord Jesus Christ tonight, if you will put your whole confidence in Him... He will prove Himself to be worthy of your trust and He will save you with His

everlasting salvation." And Tong exhorts:「求主幫助我們，給我們一顆敬畏上帝的心，天天倚靠上帝，有聖靈引導、光照我們，幫助我們過聖潔的生活，榮耀主名，直到基督再來的日子。」("May the Lord help us, giving us a heart that fears God, relying on God day by day, with the Holy Spirit leading and illuminating us, helping us to live holy lives, glorifying the Lord's name, until the day Christ comes again.")

對信心的呼召：三位傳道人在牧靈呼籲上匯聚一致。麥克乞宣告：「現在就是救恩的時刻。今天、今天、今天。」司布真呼喊：「你們中間若有人今夜信靠主耶穌基督，若你將全部的信心放在祂身上……祂必證明自己配得你的信靠，祂必以祂永遠的救恩拯救你。」唐牧師則勉勵：「求主幫助我們，給我們一顆敬畏上帝的心，天天倚靠上帝，有聖靈引導、光照我們，幫助我們過聖潔的生活，榮耀主名，直到基督再來的日子。」

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